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**The Gentleman's and Connoisseur's Dictionary Of Painters**

**Pilkington, Matt.**

**London, 1770**

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**urn:nbn:de:gbv:45:1-3333**

advantage from his intercourse with that eminent artist. From Rome he visited Venice, Milan, Genoa, and other cities of Italy, and returned to Haerlem, where he very industriously followed his profession; but intending to dispose of some of his works in Spain, he was shipwrecked in the voyage, and by a successful endeavour to represent the storm in which he suffered, the picture of it sold for so unexpected a price, that he no longer hesitated to make those kind of subjects his intire study, and employment.

This master was fixed on to draw the designs of the engagement between the English, and the Spanish Armada, in 1588; and he executed that subject in ten pictures, intended as patterns for tapestries, each piece containing the description of the particular incidents of each day. Those designs were at that time much commended; though it must be allowed that he disposed his vessels injudiciously in most of his compositions. For, his vessels are designed without grace, or elegance, as to their forms; and by his wanting a competent knowledge of perspective, he placed the horizontal line so high, that it destroyed the distance which he wished to express; because the more any horizontal line is depressed, the more remote all objects must necessarily appear. His works are now in no great esteem.

## W.

LUCAS DE WAAL, or WAEL.

*Painted Landscapes, and Battles.*

*Died 1676, aged 85.*

He was born at Antwerp, in 1591, and studied the art of painting under his father, John de Waal, who was an artist of considerable note; but he afterwards became the disciple of John Brueghel, whose manner he followed with great success, and his pictures contained a greater variety than those of his master. He spent several years in Italy, and particularly at Genoa, with his brother Cornelius de Waal, where he finished many noble designs in fresco as well as in oil. He painted battles in an excellent style, and designed his figures with spirit and good expression. But, his particular merit was shewn in his landscapes, in which he introduced great variety of steep precipices, craggy rocks, water-falls, torrents, and other picturesque incidents, much in the manner of Brueghel, each object being very happily imitated, and extremely natural.

CORNELIUS DE WAAL, or WAEL.

*Painted Battles, and Landscapes.*

*Died 1662, aged 68.*

He was the son of John, and brother to Lucas de Waal; born at Antwerp, in 1594, and learned the art of painting from his father. His landscapes were highly esteemed, for the choice of his situations, for the judgement he shewed in conducting

conducting his distances, and for excellent keeping. But, the subjects in which he appeared most eminent were battles and sea-fights, in which the joy and exultation of the victors, and the dejection and terror of the vanquished, were strongly expressed. He filled his designs with an abundance of figures, which he grouped, and disposed with great skill. His invention was lively and fruitful; his pencil free, and very masterly; and an agreeable manner of colouring recommended his pictures to the best judges of his time. Though it must be confessed, that his taste is entirely Flemish, in the airs and forms of his figures, in their habits, their characters, and countenances; and also, in his cattle.

However, from an eager desire to improve himself, he travelled to Italy; and in some of the principal cities, was employed by persons of the first rank, and by his paintings acquired honour, and riches. The Duke D'Arfehote appointed him his principal painter, and for Philip III. King of Spain, he finished several grand compositions of battles, extremely to the satisfaction of that monarch, and his whole court.

Houbraken mentions with great approbation, one picture of de Waal, which he saw at Amsterdam. The subject of it is, the storming of a fortification; with a vast number of figures well designed, and with good expression. He takes particular notice of a commanding officer in the front, mounted on a dappled grey horse, and especially notices a figure in black armour at some distance, riding among a throng of foot soldiers which he seems encouraging to rush on to the attack, and the whole had a good effect. According to Houbraken's description, that very picture hath since his time been imported into this kingdom, and is at present in the possession of Doctor Robinson.

#### ROBERT WALKER.

*Painted Portrait.*

*Died 1658.*

He was an English artist, who improved himself by studying the works of Vandyck, and during the usurpation, was much esteemed by the republican party, and painted the portraits of Oliver, and all the principal officers of his army. The most memorable circumstance in the life of this master, is, that one of his portraits of the Protector, was accidentally sold for five hundred pounds, to the Duke of Tuscany's resident in London; but, whether he paid that immense price, out of compliment to the pride and power of Oliver, or to the merit of the performance, may easily be conjectured, when it is considered that the transaction happened, while the power of the usurper subsisted.

He painted the portraits of Lambert and Cromwell in one picture, which was in the possession of the Earl of Bradford; and the portrait of himself, painted by his own hand, is said to be placed in the founder's gallery, near the publick library at Oxford.

#### JOHN ABEL WASSENBURG.

*Painted History, and Portrait.*

*Died 1750, aged 61.*

He was born at Groeningen, in 1689, and having spent some time in designing, he was placed as a disciple with John van Dieren. But, his principal know-

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ledge in the art of painting, was derived from the precepts of Vander Werf, who taught him the best manner of penciling and colouring; and by a close application to his profession, he soon qualified himself to appear with great credit in the world.

Having completed his studies at Rotterdam, he returned to his native city, and was employed in several considerable works, in the salons, and grand apartments of the nobility; for which he composed historical designs, and interspersed them with portraits painted in a good style, well coloured, and with a strong likeness. Those works procured him great approbation, and recommended him to the notice of the Prince of Orange, who employed him to paint the portraits of himself, and his Princess, as also the chief ladies of his court.

But beside the compositions which he finished in a large size, he also painted easel pictures, which he worked up with exquisite neatness. And it seemed somewhat extraordinary, that an artist who was so generally accustomed to large works, whose effect on the eye must be at a distance from the painting; could adapt his touch, his tints, and his handling, to such small works, as required the nearest view to observe their beauties, and yet in each style to shew himself equally a master.

Among several of his small sized pictures, a nativity is particularly mentioned, which in every respect is charmingly executed.

#### ANNA WASSER.

*Painted Portraits in Miniature, and Pastoral Subjects.*

*Died 1713, aged 34.*

She was born at Zurich in Switzerland, in 1679, being the daughter of Rudolph Wasser, a person of considerable note, in his own country. She had the advantage of receiving very early a polite education; and as she shewed a lively genius, particularly in designing, she was placed under the direction of Joseph Warner at Berne. At first he made her study after good models, and copy the best paintings he could procure, that he might form a true judgement of her talents; but after he had instructed her for some time, having seen a copy which she had finished of a Flora, after a picture of his own painting, it astonished him to see such correctness and colouring, in so young an artist, as she then was only thirteen years of age.

She painted at first in oil, with very promising appearances of success, but afterwards she applied herself entirely to miniature, for which indeed nature seemed to have furnished her with peculiar talents. Her work in that style, soon procured her the favour of most of the princes of Germany, and the nobility of Holland; and the Duke of Wirtemberg in particular, sent the portraits of himself and his sister in large, to be copied in miniature by her hand; in which performance she succeeded so happily, that her reputation was effectually established through all Germany.

Though by the influence of her father, she was prevailed on to devote most of her time to portrait painting, as those kind of pictures produced a much greater, and a more immediate profit to his family; yet her favourite subjects were those of the pastoral kind, in which she displayed the delicacy of her taste, in invention and composition; in the elegance of her manner of designing; and

and in giving so much harmony to the whole, as never failed to afford pleasure to the most judicious beholders. But, in all her subjects, she discovered a fine genius, an exceeding good taste, and agreeable colouring.

ANTHONY WATERLOO.

*Painted Landscape.*

Houbraken and Weyermans, the principal Dutch authors who write any thing relative to Waterloo, make no mention of the place or time of this artist's nativity, nor of the master by whom he was instructed in the art of painting; but they take notice, that by some it is said he was born at Amsterdam; and as positively affirmed by others, that he was born at Utrecht, near which city, and in it, he spent the greatest part of his life. However, his style sufficiently distinguishes him from any of his cotemporaries, and his merit entitles him to a place among the best painters of the Low Countries.

His scenes are agreeable representations of simple nature, though he wanted skill to assist or improve it; he imitated justly what he saw, but wanted elegance in his choice of objects, as well as in the choice of his situations; yet truth and nature are visible in all his performances. There is generally a great degree of clearness in his skies, and very good keeping in respect to his distances; he shews an extraordinary variety in the verdure of the trees, and grounds, which compose his subjects; and he adapted them, very judiciously, to the different hours of the day, as also to the different seasons of the year. The trunks of his trees are particularly laboured, and the reflections of objects in the water, are wonderfully transparent.

Several of the landscapes of Waterloo have no figures, because he was conscious of his want of ability to execute them in such a manner, as to add any degree of honour to the rest of the work; and therefore he procured Weenix to insert the figures, and cattle, in many of his landscapes, which at present adds considerably to their value. In his own time his pictures were eagerly purchased, and at large prices, nor are they even at this day, held in less estimation; but his paintings are now very rarely to be purchased, though he has left abundance of excellent drawings, and etched a great number of his designs, which have a great deal of spirit, and are true nature.

ANTHONY WATTEAU.

*Painted Conversations, Landscapes, and Encampments of Armies.*

*Died 1721, aged 37.*

He was born at Valenciennes, in 1684, and received some instructions from an indifferent painter, who resided in that town. But Watteau, who neither wanted genius, nor application, soon obtained sufficient skill to perceive the incapacity of his instructor, and therefore quitted him, and placed himself with another, whose principal employment was designing theatrical decorations; and for a short time, he assisted that master in the ornaments of the Opera-house at Paris. But, being afterwards left destitute and unknown in that great city, he laboured under such difficulties, that to procure an immediate maintenance, he



was compelled to work for the shops, and with all his industry, could scarcely get even a poor subsistence.

While he was in that wretched situation, he accidentally became intimate with Claude Gillot, who was in good esteem for his designs in the grotesque style, though in other respects he was accounted but an indifferent painter, and very incorrect. Gillot conceived such a friendship for Watteau, that he freely communicated to him all the observations he had made in the art, and every precept by which he formed his own taste, and in short instructed him to the utmost of his ability; so that Watteau soon equalled his master, in invention, and readiness of execution, till at last he exceedingly surpassed him. For, as he in a short time after had access to the Luxemburgh gallery, by being employed under Audran, he was strongly affected with viewing the works of Rubens; he studied them with attentive pleasure; he acquired new ideas of light and shadow, and of the true beauty of colouring, to which before that time he had been totally a stranger. Immediately he quitted his former taste of design derived from Gillot, and assumed another in its stead peculiar to himself, that was more elegant, and more correct.

From that period the reputation of Watteau increased daily; though, as his manner of thinking, composing, and colouring, was quite new, his performances were neither so much admired, or coveted, while he lived, as they have been since his death; and they seem to be still increasing in their value. He hoped to have added to his fortune and credit, by visiting London; but the bad state of his health, during his continuance in that city, which was but for one year; the novelty of his style, which at first seemed rather to surprize agreeably, than immediately to excite either admiration, or applause; and perhaps his not being sufficiently known to those who were the best judges of the art; those several circumstances might have contributed to his not having experienced in England such an encouragement as was proportioned to his merit.

He accustomed himself to copy the works of the best artists, and made the colouring of Rubens and Vandyck always his models. He was indefatigable in designing, never permitting his pencil to be unemployed; as may readily be conjectured, from the great quantity of works which he sketched and finished. His subjects are generally comic conversations, the marchings, haltings, or encampments of armies, landscapes, and grotesques, all which he finished with a free, flowing pencil, a pleasing tone of colour, a neat and spirited touch, and they are also correctly designed. The figures which he introduces in his compositions, in whatever character he designs them, have a peculiar grace in the airs of the heads, and somewhat becoming in their attitudes; their actions are easy and natural, and they are always agreeably and skilfully disposed. The colouring of his landscapes is lively, his trees are touched with a singular freedom, and the whole together has a charming effect.

Although the compositions of Watteau cannot be justly considered as of the first rank, yet they have their particular merit; and in their way, have a degree of excellence, which no subsequent artist has yet equalled, and they seem to advance daily in the esteem of the publick.

ANSELME



## ANSELME WEELING.

*Painted Portraits, Conversations, and History.**Died 1749, aged 74.*

He was born at Bois-le-duc, in 1675, and learned the art of painting from one Delang, a portrait painter of very low rank, to whom in a short time he shewed himself superior; for, it may be often observed, that many excellent painters have been disciples to very indifferent masters, and have owed their future eminence to the powers of their own genius, and their assiduity in studying after nature.

Weeling soon quitted Delang, not without feeling a conscious pride, on observing the superiority he had gained over his instructor; but, going to Middleburgh, and seeing some fine original paintings of different masters, which were there in the possession of a picture merchant, he was mortified to find himself so inferior in every respect, to what might be expected from a good artist; it almost reduced him to a despair of ever succeeding in his profession, and made him resolve to fix his residence in the East-Indies. However, the merchant encouraged him, and recalled him from his despondency, by offering him the opportunity of studying after the best paintings in his collection; and he kept him in his house for two years, copying the works of those great men, who were the best models for the improvement of his taste, his colouring, or his handling.

From that time he became uncommonly industrious, and at last composed and finished several pictures, in the style of Vanderwerf, and Schalcken, which were very highly commended, and immediately bought up at large prices. It was then in his power to have established his fortune, and his reputation; but, by some unaccountable infatuation, he grew dissolute, and lost not only the esteem of the publick, but forfeited also the favour of his best friends. His manner of life proved to have a great influence on all his latter productions, for, they are by no means equal to those of his early time; and by a neglect of his practice, and a disregard to his moral character, he was reduced to the utmost wretchedness and want, before he died.

His taste of design and colouring was very good, and his knowledge of the chiaro-scuro very extensive; for which reason, many of his subjects represent figures by candle-light. His first and best works, after his studies at Middleburgh, are as much commended and coveted, as his latter works are disliked and contemned.

## JOHN BAPTIST WEENINX, called the Old.

*Painted Landscapes, Portraits, Animals, and Flowers.**Died 1660, aged 39.*

He was born at Amsterdam, in 1621, and placed as a disciple with Abraham Bloemart, who was excellently qualified to give him every necessary instruction; and his pupil received proportionable improvement. Weenix laboured incessantly, and shewed a careful attention to the precepts of his master; but he daily increased his knowledge, by studying nature, and designing every object that appeared worthy of being inserted in his future compositions. Particularly, he was fond of making sketches after elegant buildings that were entire, or of castles

castles that were ruinous and decayed, as also ships and animals of all kinds; by which method of practice he rendered himself an universal painter.

After he left the school of Bloemart, he spent some time with Nicholas Moolart, and adopted his manner so effectually, that it was scarce possible to distinguish the work of the one, from the work of the other. He also spent four years at Rome, where he was patronized by Cardinal Pamphilio, who wished to detain him in that city, and engaged him in the service of the Pope; but the importunity of his wife, and the joint sollicitation of all his friends, induced him to return to his native country.

He excelled equally in history, portrait, animals, sea-ports, and landscapes; and every subject he painted was agreeably executed, with an excellent tone of colour; but his portraits, in particular, had force, freshness, and great resemblance. His pictures of the larger size, are in general accounted better than those in a small; for, he found it difficult to adapt his pencil to such different proportions, with such neat exactness as could be wished. And yet there are some small pictures of his hand, which appear as delicately finished as some of Gerard Douw, or Mieris; though, on a judicious inspection, they are found less spirited, and less exquisite, than the works of either of those masters, and the figures want correctness and elegance.

He painted with a surprizing and almost incredible expedition, having very often not only sketched, but finished, a picture five or six feet high, in the compass of one day; and particularly he finished one, representing a bull baited by dogs, painted after nature, in that space of time. It is also asserted, that in one summer's day, he begun and entirely finished three portraits on canvas, of a three quarter size, and the heads were full as large as life.

Houbraken mentions a very capital picture of this master, of which the subject was, the Prodigal Son, which he describes as being excellent in the invention and composition, and touched with a mellow and a charming pencil.

JOHN WEENINX, called the Young.

*Painted Landscapes, Animals, Huntings, and Dead Fowl.*

*Died 1719, aged 75.*

He was the son and disciple of John Baptist Weenix, born at Amsterdam, in 1644; but, although his father exerted all his industry to improve him in every branch of his profession, yet the most essential part of his skill was derived from his incessant study of nature. He painted as great a variety of subjects as his father, and with great success. The pictures of his first time can scarce be distinguished from those of John Baptist Weenix; nor is it possible to find so strong a resemblance in the works of any two painters, as to their manner, or merit. The younger Weenix, however, avoided what was most exceptionable in the works of his father; which was a predominant grey or brown colour, observable in the paintings of that master. He also had a surprizing power of his pencil, and finished with an equal degree of excellence, what he painted in a large and a small size.

The Elector John William, Count Palatine of the Rhine, invited Weenix to his court; he allowed him a considerable pension; and employed him to adorn the galleries at Bensberg, which he accomplished with very great applause; having





ing in one gallery represented the hunting of the stag, and in the other, the chase of the wild boar. The figures, landscapes, and animals, were all executed by his own pencil, and equally well finished.

Although the old Weeninix was justly very much esteemed, yet was he far surpassed by his son; whose usual subjects were, animals of every kind, landscapes, and flowers, and those he painted exactly after nature. His colouring was true; he had the skill to vary his touch according to every different subject, without adhering to the style of any particular master, either in his pencil, or his colour; and his figures had as much merit in their design and disposition, as any other part of his works.

One of the pictures of the younger Weeninix was sold for three hundred florins, though the subject was only a pheasant and other game.

ADRIAN VANDER WERF, Chevalière.

*Painted History, Portraits, and Conversations.*

*Died 1727, aged 68.*

He was born near Rotterdam, in 1659, and received his first instruction from Picolet, a portrait painter; but he was afterwards the disciple of Eglon Vanderneer, with whom he continued for four years, and made so happy a progress, that before he quitted that master, he copied a picture of Mieris's painting so exceedingly exact, that it afforded as much surprize as pleasure, to all judges who examined the neatness of the penciling, and the truth of the imitation.

He took pains to improve himself, by designing after the best plaister figures he could procure, which were casts from the antique; and acquired a much better taste of the delicate turn of the limbs, and of the naked in general, than he had hitherto possessed; so that he was introduced into the world at a very early time of life, with all possible advantages. Before he was engaged in the service of the Elector Palatine, he employed himself in painting portraits, in the manner, and also in the size of those of Netscher; but he was soon disgusted with that kind of painting, and applied himself entirely to paint historical subjects in a small size. The Elector having accidentally seen some of his performances in that style, conceived such a friendship for the artist, and such a fondness for his paintings, that he engrossed the greatest part of his works, and those that were the most capital.

That Prince shewed Vander Werf every mark of real esteem, and also of liberality and beneficence. He conferred on him the order of knighthood, ennobled his descendants, honoured him with a present of a chain of gold and a medal, presented him with his portrait set with diamonds of great value, and allowed him a noble pension, besides paying him generously for his work. And being complimented with a picture of Diana and Calista, by the wife of Vander Werf, he gave Vander Werf, in return, six thousand florins, and to his wife a magnificent toilette of silver.

The genius of this master, peculiarly directed him to the painting of history in small, which he finished in a most exquisite manner. His pencil is tender and sweet, his design correct, and the roundness and relief of his figures appear truly admirable; but his carnations are not lively, they have somewhat of a yellowish tint; and though, in the polish of his finishing, he had no superior, yet in most

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of his works his colouring is cold, and hath more of the appearance of ivory, than of animated flesh. He spent a great deal of time on his pictures, to give them the utmost transparence; but, by that intense labour, the spirit of his works seemed to be considerably diminished. The pictures of this eminent master's hand, are still purchased at very high prices, and are rarely to be met with; but, at this day, his paintings do not excite so great a degree of admiration, as they seem to have done in the life-time of their author, though they are very highly prized.

PETER VANDER WERF.

*Painted Portraits, Conversations, and History.*

*Died 1718, aged 53.*

He was born near Rotterdam, in 1665, and was the disciple of his brother Adrian Vander Werf. At first he copied the works of his brother, with the same tone of colour, and the same delicate manner of finishing; but afterwards he painted from his own designs, and those were generally re-touched by Adrian, which entitles them to much greater esteem, than any other of his performances which were entirely of his own hand.

He painted portraits and conversations extremely well; and without allowing him to be any way on an equality with his brother, yet he may be considered as a very able artist; and a small picture of his painting was, in the year 1713, sold at Rotterdam for five hundred and fifty guilders. That picture represented three girls playing with flowers; and a copy after a painting of his brother Adrian, which represented an Holy Family, was in the year 1731 sold for eight hundred guilders.

JOSEPH WERNER.

*Painted History, and Portrait, in Oil, and Miniature, and Fresco.*

*Died 1718, aged 73.*

He was born at Berne in Switzerland, in 1637, and instructed in the principles of painting, particularly in design, by his father, who was an artist of good esteem; but, he afterwards was placed as a disciple with Mathieu Merian, at Frankfort. Under that master he discovered so apt a genius, and made so quick a progress, that Merian, desirous to have the talents of his pupil properly cultivated, advised him to perfect himself in Italy, and procured for him a friend, with whom he travelled to Rome without any expence. There Werner applied himself industriously to his studies, and not only examined every object by which he could be improved, but took pains to copy and design the best productions of antient and modern art; and by that means acquired such a readiness of hand, as enabled him to make an incredible number of sketches, and valuable designs.

He painted as well in fresco, as in oil; but having a predominant inclination to miniature, he indulged it, and ever after devoted his pencil entirely to that kind of painting; in which (according to the testimony of Sandrart) he arrived at great excellence; and Sandrart, who had seen his works, was an indisputable judge of their merit.

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He painted historical subjects in miniature, with remarkable neatness and elegance; they were correctly designed, and well coloured; his distances receded happily; his figures were finely proportioned, and had good expression; and the whole had a great deal of harmony. But his chief pleasure consisted in painting portraits, which he finished in an exquisite manner, and gave his pictures a most exact resemblance of his models.

For some years he was employed at the court of France, where his performances procured him honour; and he afterwards painted the portrait of the Arch-Duchess at Inspruck, for which he was liberally recompensed, and received the distinction of a chain of gold, and a medal. But, notwithstanding the happy situation of his affairs, while he lived at Auxbourg, where he was incessantly engaged by the princes, and prime nobility of Germany; yet, he was anxious to revisit his native city, though, on his arrival there, he found himself much disappointed in his expectations, and on that account he soon after accepted of the employment of Director of the Royal academy of painting at Berlin, to which he was appointed by a patent from Frederick III, King of Prussia, with a salary of fourteen hundred rixdollars a year.

ROGER VANDER WEYDE, called ROGER of BRUGES.

*Painted History, and Portrait.*

He was born at Bruges, about the year \* 1415, and was the disciple of John Van Eyck, the discoverer of the art of painting in oil; but that master concealed the secret of the discovery from his disciple, till within a short time of his death, and then fully acquainted him with every particular. From that period Roger began to make himself known, by many grand compositions in a large size, his figures being very well designed; and he is considered as one of the first of the Flemish artists, who improved the national taste, and divested it of the Gothick, in some small degree; for, he shewed considerable grace in the airs of his heads, and was correct in his design. He was very attentive to the expression of his figures, and in that respect was generally true. Several princes, and many of the most eminent persons of his time, had their portraits painted by him, and he obtained both fame and fortune, by the variety of works in which he was employed.

He made himself very memorable, by some paintings which are in the Town-Hall at Bruges, and which have been exceedingly commended. The subject of one, is the exemplary justice of Trajan, executed on one of his soldiers, on the complaint of a mother, whose son had been murdered by him. The subject of

\* Mr. Descamps is guilty of an extraordinary oversight, in regard to Roger Vander Weyde, which, in so judicious a writer as Descamps, seems unaccountable; for, in page 7 of his first volume, he describes Roger of Bruges, as a painter who was correct in his manner of designing, and who gave a competent degree of grace to his figures; without mentioning the year of his death. And yet, in page 33 of the same volume, he describes Vander Weyde in a more particular manner, as if he was a different master; fixes his death in 1529, which would make him 114 years of age at his death, supposing him to have been born (as most authors testify) in 1415; and he also enumerates several of his principal performances. From whence it appears, that Mr. Descamps concluded Roger of Bruges, and Vander Weyde, to be different persons.

But it is an indisputable fact, that they were only different names for one, and the same person; that antient master being distinguished by the appellation of Roger of Bruges, on account of the city in which he followed his profession, as it was also the place of his nativity; and his real name was Roger Vander Weyde.



the other, is Archambrant, Prince of Brabant, stabbing his nephew, who was his next heir, when he himself was near dying, for having ravished a maid of that country. In both histories the painter has shewn great abilities, and good expression; and in the countenance of the Prince of Brabant, there is somewhat strikingly terrible, a mixture of grief and revenge, combined in the face of a dying person.

GERARD WIGMANA.

*Painted History.*

*Died 1741, aged 68.*

He was born at Worckum in Friseland, in 1673, and as soon as he was qualified to travel, went to Italy; where he studied the paintings of Titian, Raphael, and Julio Romano. Those he made use of as his models, and for some time copied and designed the works of those celebrated artists, with great attention, and uncommon labour; so that when he returned to Holland, he was enabled to compose his own subjects, which he usually took from some passages of the Roman, Grecian, or fabulous historians; and he was so exceedingly diligent at his work, that though his pictures are finished extremely high, yet by his unwearied perseverance, he finished a great number of them.

He was not more remarkable for the delicacy of his pencil, than for his abundant vanity; he seemed so fond of lavishing exorbitant praises on his own productions, that he neither afforded an opportunity to others to commend them, nor left them even an inclination to it; but, by his vain compliments to himself, discredited his work, and disgusted his best friends, as well as the ablest judges who viewed them. As an instance of his pride and presumption, it is asserted, that he demanded near three hundred pounds for one picture, of which the subject was the death of Alexander. It had indeed great merit in several parts, but it was not correct in the drawing or design, and had many imperfections in regard to the disposition and expression; but the price demanded appearing too exorbitant for any judicious person to become a purchaser, it was never sold till after his death. He also painted the parting of Hector and Andromache, and many other historical subjects; but the rates he expected prevented their being sold, though his works were extremely coveted.

The disappointments which he perpetually met with, so effectually mortified him, that he was at last induced to visit London, in hope of greater success; but he found that the English nation, though always ready to encourage the appearance of merit, was equally apt to be disgusted by conceit and vanity; he therefore met with no other reception in England, than he had before experienced in his own country. However, he certainly had very singular merit, in some parts of his profession, and deserved a much better lot; but he fell a sacrifice, to his having too exalted an opinion of his own abilities.

His pictures are for the most part tolerably well composed, and his colouring, in which consisted his chiefest excellence, is remarkably brilliant, and transparent, and is most highly finished, with a light, neat, and delicate pencil. But his expression is very indifferent; his figures are not elegantly grouped; the historical characters are never marked with sufficient precision; and his drawing is frequently incorrect. And yet the clearness and sweetness of his colouring, pleas-



ingly attracts the eye, and may sometimes mislead the judgement. He imagined himself equal to Raphael, at least in his colouring, and affected to be called, the Raphael of Friseland.

ADAM WILLAERTS.

*Painted Storms, Calms, and Sea-Ports.*

*Died 1640, aged 63.*

He was born at Antwerp, in 1577, and was very much esteemed for having a good knowledge of perspective, a free, light pencil, and an agreeable manner of colouring, except that sometimes it was a little too grey.

His usual subjects were sea-pieces, views of ports, havens, and shores, with fish-markets, processions, or vessels lading or unlading; and in all his compositions there are a great number of small figures, which he generally sketched after nature, and gave them draperies suitable to the mode, and to their occupations. Sometimes he represented the burning of houses, ships, and villages, in which subjects he was allowed to have abundance of merit; but at present his works are not as much esteemed as they have been formerly. Because, although there is a competent share of clearness and transparence, in many of his pictures, there is also somewhat dry and stiff in his manner; his figures want grace and elegance; and though his scenes and vessels, as well as his figures, were copied from nature, his choice was frequently not commendable. He had a son,

ABRAHAM WILLAERTS,

Who was born at Utrecht, in 1613; and who successively was the disciple of his father, of John Bylert, and also of Vouet; and he continued for several years in the service of Prince Maurice.

WILLEBORTS. Vid. BOSCHAERT.

JOHN WILDENS.

*Painted Landscapes, and Figures.*

*Died 1644, aged 60.*

He was born at Antwerp, in 1584, but the master by whom he was instructed is not mentioned. He studied every object after nature, and became an excellent painter of landscape. His skies, trees, grounds, and waters, are all true imitations of what he had observed in his walks through the country; and every thing he painted was lightly and freely executed.

Wildens was very much esteemed by the publick, when Rubens, observing his merit, attached him to himself; and the approbation of so admirable an artist, is more than a thousand encomiums of other less able judges in favour of Wildens. Rubens employed him, as well as Van Uden, to paint the backgrounds of his grand compositions, where landscape was necessary; and he commended him extremely, for adapting his tone of colour to the rest of the design, and to the neighbouring tints, with such accuracy and judgement, that the work of Wildens and Rubens harmonized as happily, as if their combined labours had only been executed by one pencil.

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He had a good genius, and his choice of nature was exceedingly agreeable; his execution was very ready, and in that respect he was superior to Van Uden; he had somewhat pleasing and natural in his colouring, and he designed and painted the figures in his landscapes in a good style. Two of the most capital paintings of Wildens, are in the chapel of S. Joseph at Antwerp; the subject of one is the Flight into Egypt, and of the other, the Repose of the Virgin, with angelick beings ministring to her. The landscape in those pictures, appears superior to any of the works of Wildens; and the figures were painted by Lang Jan, but they have all the beauty, delicacy, and grace of Vandyck.

M I C H A E L W I L L E M A N S.

*Painted History.*

*Died 1697, aged 67.*

He was born at Lubeck, in 1630, but travelled to Holland to obtain a proper instructor in the art of painting, and for some time studied under Backer; yet afterwards he was the disciple of Rembrant. Under the direction of that great master, he applied himself industriously; and having by his own practice, as also by the precepts and example of Rembrant, improved himself considerably, he returned to his native city, and gradually became very eminent.

One of his most celebrated pictures, is Vulcan forging the Arms of Mars, which he painted for the Elector of Brandenburg at Bresslau; but there are few of the churches, or palaces of the nobility in Germany, which are not adorned with some of the paintings of Willemans.

J O S E P H V A N W I N G H E N, called the Old.

*Painted History.*

*Died 1603, aged 61.*

He was born at Brussels, in 1542, and went while he was yet very young to Rome, to pursue his studies; and having spent four years, in designing the greatest curiosities of that city, and received a proportionable degree of improvement, he returned to his native city; where his remarkable talents procured him the favour of the Prince of Parma, who took him into his service, and appointed him his principal painter.

Among the best pictures of this master a Last Supper is mentioned, of which Van Mander writes in high terms; and there is in the cabinet of the Emperor, a fine design by Van Winghen, representing Apelles falling in love with Campaspe, while he painted her picture. But, the work which contributed most to the advancement of his reputation, was a noble allegorical composition, in which appeared a skilful union of invention and art.

J E R E M I A H V A N W I N G H E N, called the Young.

*Painted Flowers, and Portraits.*

*Died 1648, aged 70.*

He was the son and disciple of Joseph Van Winghen, born at Brussels in 1578, who shewed an early genius to painting, and through the careful instruction of his

his father, being sufficiently qualified to receive improvement by travelling, he visited Rome and other parts of Italy, and obtained extraordinary applause, through every city where his works were exhibited.

Although he principally studied historical composition while he resided in Italy, yet when he returned from that country to Frankfort, where he settled, he gave himself up entirely to the painting of portraits, in which he was truly excellent; as he not only finished his pictures with great care, but gave them a striking resemblance, and the look of life.

#### GILES DE WINTER.

*Painted Conversations.*

He was born at Leuwarden, in 1650, and was one of the best disciples of Brackenburgh. His subjects were the same with those of his master, the amusements and recreations of peasants, their feasts and dancings, which he represented in a lively, and an agreeable manner.

He was remarkable for the clearness of his colouring, and his design was very correct. His imagination was so strong, that he never gave himself the trouble to sketch his designs after nature, but composed them at once on the canvas, and finished them from his own ideas with full as much truth, as if every object had been placed before his view. He lived in the strictest intimacy with the old and young Griffier, and spent several years of his life entirely with the latter, by whom the compositions of De Winter were exceedingly admired.

#### WILLIAM WISSING.

*Painted Portrait.*

*Died 1687, aged 31.*

He was born at the Hague, in 1656, and learned the art of painting from William Dodoens, or Doudyns, a painter of history, with whom he studied historical design, as well as portrait; but his genius directed him to the latter. When he had spent some years under that master, he visited England, and improved himself considerably by working along with Sir Peter Lely. He imitated the style and colouring of that master with so much success, that he soon rose into reputation; and by painting several portraits of the Duke of Monmouth, he obtained the favour of King Charles II, and was employed by the whole court.

He had the honour to be competitor with Sir Godfrey Kneller, though the superiority was allowed to the latter, on account of that dignity, and air, which Kneller generally gave to his portraits; however, the real merit of Wissing as an artist, as also the politeness of his manners, secured to him the esteem of the Great, and provided him employment as long as he lived.

Houbraken says, that Wissing was principal painter to James II, and sent by that Monarch to the Hague, to paint the portraits of William and Mary, at that time Prince and Princess of Orange, by which performances Wissing gained extraordinary reputation.

MATTHEW.



## MATTHEW OF MATTHIAS WITHOOS.

*Painted Landscape, Fruit, Flowers, and Insects.**Died 1703, aged 76.*

He was born at Amersfort, in 1627, and was the disciple of Jacques Van Campen, with whom he continued for six years, and distinguished himself above most of his cotemporaries, in those particular subjects which he painted. When he quitted Van Campen, he wanted no farther improvement, than what he was capable of obtaining by a careful observation of nature; and therefore he applied himself to that study, with an equal degree of curiosity, and industry; and to furnish himself with a greater variety of objects, he travelled along with Otho Massæus to Rome, where he studied for two years.

His general subjects were fruits, flowers, landscapes, still life, and reptiles, particularly serpents and venomous creatures, which he painted with a very uncommon degree of spirit. He finished all his subjects of the latter kind exquisitely, with great force, nature, and relief. He was much caressed by Cardinal de Medici, and was principally employed in his service, during his continuance at Rome.

He received great prices for his pictures, which, at that time, they were thought justly to merit; and he for the most part introduced thistles, and other plants, with snakes, adders, or vipers among them, which he always painted after nature, with an extraordinary neatness of pencil. His pictures, even in his lifetime, sold for five or six hundred florins a piece; and yet, the high finishing of them, and their lively imitation of nature, constitute their principal merit.

## JOHN WITHOOS.

*Painted Landscape.**Died 1685, aged 37.*

He was the eldest son of Matthias, born at Amersfort, in 1648, and instructed by his father in the art of painting; but he completed his studies at Rome, where he continued for several years. Generally he painted landscapes in water-colours; and as he sketched most of the beautiful views in the environs of Rome, having always accustomed himself to study after nature, he brought with him, when he returned from Italy, a great number of drawings of the most pleasing scenes which occurred to him, as materials for his landscapes, which he finished highly; and they received universal approbation, as his colouring appeared extremely natural, and his pictures had an unusual force. He was retained in the court of the Duke of Saxe-Lauwenbürg, and died there.

## PETER WITHOOS.

*Painted Flowers, and Insects.**Died 1693.*

He was the second son of Matthias Withoos, born at Amersfort, and directed in his studies by his father. His subjects were insects, flowers, plants and reptiles, which he painted in water-colours, in a most neat and delicate manner, after nature, and his pictures were highly applauded. Persons of taste and curiosity  
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in Holland, purchase the works of this master at very high prices, and preserve them carefully in port-folios. There was also another son of Matthias, named

FRANCIS WITHOOS,

Who painted in the same style and manner as his brothers; but, he was in no degree comparable to either. He was engaged by a Dutch commander, to undertake a voyage to Batavia in the East-Indies, to paint the plants and insects peculiar to that climate, and country; but when he returned to Holland, his latter performances were thought to be far inferior to those of his earlier time. He died in the year 1705.

JACQUES DE WITT. Vid. DEWITT,

EMANUEL DE WITT.

*Painted Architecture, Portrait, and History.*

*Died 1692, aged 85.*

He was born at Alcaer, in 1607, and was the disciple of Evert Van Aelst Willemszon. He painted portraits with very great success, and sometimes composed historical subjects; but his principal excellence consisted in perspective architecture. Those subjects by which he gained the greatest credit, were the views of the insides of churches, and magnificent buildings; for, in those he was accounted equal to the best of his cotemporaries, not only in the exactness with which he designed every part of his subject, but in the happy choice of his lights, and his judicious manner of introducing and disposing them, so as to produce an excellent effect.

His figures are well designed, well coloured, and touched with spirit; and as he spent the greatest part of his life at Amsterdam, most of his subjects were the churches in that city, in which he described the organs, monuments, pulpits, and seats crowded with the audience; and his style of composition is so peculiar, that the pictures of his painting are easily known. In some of them, he represents the minister performing divine service; and in others, the congregation assembling to attend the publick worship; in which he usually distinguishes the different orders of the people by their dresses.

The picture which was the most celebrated work of De Wit, was destroyed by himself in a sudden fit of indignation. It was a view of the choir in the new church at Amsterdam, where the monument of the famous Dutch admiral De Ruyter is erected. The picture was bespoke by the Admiral's son, who agreed to pay a large sum of money for it; but, young De Ruyter dying, before the painting was finished, the gentleman who married De Ruyter's daughter, intended to purchase it. But he having very little judgement in painting, and having offered De Witt a sum far below the original stipulation; that painter was so highly enraged at the contemptuous offer, that he cut the picture in pieces, although at that time he had not one shilling in his purse.

He was naturally of a rough, ill bred, and morose disposition, and too apt to depreciate the works of other artists; which procured him universal hatred and contempt, and occasioned his being reduced to extreme poverty. From very  
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strong appearances, it was believed that he put an end to his own life through despair, by endeavouring to hang himself on Haerlem-fluice; for his body was found there in the water, with a cord fastened round his neck.

HENRIETTA WOLTERS.

*Painted Portraits in Miniature.*

*Died 1741, aged 49.*

This paintress was born at Amsterdam, in 1692, and at first was instructed by her father Theodore Van Pee; but afterwards she was directed in her study and practice, by the best artists in that city; for, as they observed the aptness of her genius, they took pleasure in forming her hand, and improving her taste of design. But, when she had at last copied some of the works of Christopher le Blond, she was desirous to have him for an instructor, which with great difficulty she obtained; his compliance being more owing to the extraordinary talents which he discerned in Henrietta, than to any prospect of advantage to himself.

In the manner of le Blond she painted portraits in small; and particularly copied a portrait, and a S. Sebastian, after Vandyck, which exceedingly advanced her reputation, as her copies resembled the originals to a degree that seemed astonishing; for, there appeared the same correctness of outline, the same tone of colouring, and (allowing for the difference of penciling in large and small works) the same freedom of touch in every part.

After such a publick proof of her skill, she undertook to paint portraits from the life, and she gradually rose into so great reputation, that Peter the Great, Czar of Muscovy, was very desirous to engage her in his service at Peterbourg, and offered her a very large pension; but, he could not by any inducements allure her to leave her own country, where she saw herself so generally carested. However, the Czar sat to her for his picture; but he had not patience to have it finished, as she usually required twenty sittings for every portrait, and allowed two hours for each sitting. She was also honoured with a visit from the King of Prussia, who solicited her to reside at his court; but, his generous proposal was politely rejected, and she spent the remainder of her life in her own country, respected by persons of the highest distinction, and esteemed by all the lovers of the art.

Her works in miniature are most exquisitely finished; her design is correct; and her paintings have all the force of those which are finished in oil.

FRANCIS WOUTERS, or WAUTER.

*Painted Landscape, and History.*

*Died 1659, aged 45.*

He was born at Lier, in 1614, and learned the art of painting in the celebrated school of Rubens, where he studied principally to paint landscape; but he also painted historical subjects in large, and in small, with great credit.

The subjects of his landscapes were usually wood-land scenes, with vista's, through which the eye was agreeably deluded to an immense distance; and he frequently introduced some fabulous histories, as of Pan and Syrinx, Venus and Adonis,

Adonis, or Venus attended by Cupids; his figures being generally naked, and very delicately penciled. His manner of colouring is agreeable; his nymphs and satyrs are well designed; and the historical pictures which he painted in small, shew a competent degree of taste and spirit; but, his paintings in a larger size are not so commendable; as in those the colouring is heavy, and too much of a yellowish tint.

The Emperor Ferdinand II. advanced him to the honour of being his principal painter, and permitted him afterwards to accompany the Imperial Ambassador to London, in 1637, where his works procured him esteem; and on the death of the Emperor, he was appointed painter to Charles II, at that time Prince of Wales. But, although he possessed a considerable income by his pension, and the sale of his pictures, yet in a few years he quitted England, and retired to Antwerp, where he continued to follow his profession, and had the honour to be appointed Director of the Academy.

### PHILIP WOUWERMANS.

*Painted Landscape, and Cattle.*

*Died 1668, aged 48.*

He was born at Haerlem, in 1620, the son of Paul Wouwermans, an history painter of very mean talents; but Philip was placed as a disciple with John Wynants, and arrived at such a degree of perfection, as to be esteemed superior to all his cotemporaries. By the instructions and excellent example of his master, the proficiency of Wouwermans was very remarkable; but, to the knowledge of colouring and penciling, which he acquired in the school of Wynants, he added the study of nature, in which he employed himself with a curious and critical attention; so as to render himself superior to his master, in the choice of his scenes, in the excellence of his figures, and in the truth of his imitations of nature in every object.

The subjects which he seemed most particularly fond of painting, were huntings, hawkings, encampments of armies, farriers shops, and all kinds of scenes that afforded him a proper and natural opportunity of introducing horses; as he painted those animals to the greatest perfection. And when we consider the works of this inimitable artist, we find ourselves at a loss to determine, what part is most worthy of our applause and admiration; whether the sweetness of the colouring; the correctness of his design, his cattle, or his figures; the charming variety of attitudes in his horses; the free, and yet delicate touchings of his trees; the beautiful choice of his scenery; the judicious use he makes of the chiaro-scuro, or the spirit that animates the whole.

His genius and invention were so strong and lively, that none of his pictures have the same grounds, or the same distances; for, he varied them perpetually with inexpressible skill; in some, representing simple, unimbellished nature, and in others, scenes enriched with architecture, fountains, or edifices of a picturesque construction. His figures are always finely drawn, with such expressions and attitudes as are suitable to the subject; and the attitudes he chose, were such as appeared unconstrained, natural, and most agreeable. He had an amazing command of his pencil, so that instantly and effectually he expressed every idea conceived in his mind; and gave to his pictures an astonishing force, by

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broad masses of light and shadow, by contrasting his lights and shadows with peculiar judgement, and giving an uncommon degree of transparence to the colouring of the whole. The pencil of Wouwermans was mellow, and his touch free, though his pictures were finished most delicately; his distances recede with true perspective beauty, and his skies, air, trees, and plants, are all exact and lovely imitations of nature.

It is observed by the Dutch writers on this subject, that in his latter time, his pictures had rather too much of the greyish, and blue tint; but, in his best time, he was not inferior either in correctness, colouring, or force, to any of the artists of Italy. Yet, notwithstanding his uncommon merit, he had not the good fortune, during his life, to meet with encouragement equal to his desert; for, with all his assiduity, though he was extremely industrious, he found it difficult to maintain himself, and his family. He seemed to be a stranger to the artifices of the picture-merchants, who therefore imposed on him under the disguise of zeal for his interest; and while they artfully enriched themselves by his works, they contrived to keep him depressed, and very narrow in his circumstances. But, after the death of Wouwermans, the value of his pictures increased to an incredible degree; as they were not only universally coveted through every part of Europe, but the Dauphin of France, and the Elector of Bavaria, bought up every picture of Wouwermans that could be procured, and they purchased them at very large prices.

That unhappiness of not being distinguished in proportion to his merit, (which has been the severe lot of many persons of the best abilities in all professions) affected him so strongly, that a few hours before he died, he ordered a box, filled with his studies and designs, to be burned; saying, "I have been so badly rewarded for all my labours, that I would prevent my son from being allured by those designs, to embrace so miserable, and so uncertain a profession as mine." However, different authors ascribe the burning of his designs to different motives. Some say, it proceeded from his dislike to his brother Peter, being unwilling that he should reap the product of his labours; others alledge, that he intended to compel his son (if he should follow the profession) to seek out the knowledge of nature from his own industry, and not indolently depend on copying those designs; and other writers assign a less honourable motive, which seems to be unworthy of the genius of Wouwermans, and equally unworthy of being perpetuated.

Houbraken observes, that the works of Wouwermans and Bamboccio, were continually placed in competition, by the ablest judges of the art; and the latter having painted a picture which was exceedingly admired, John de Witt prevailed on Wouwermans to paint the same subject, which he executed in his usual elegant style. Those pictures being afterwards exhibited together to the publick, while both artists were present, De Witt said, (with a loud voice) "All our connoisseurs seem to prefer the works of those painters who have studied at Rome! and observe only, how far the work of Wouwermans, who never saw Rome, surpasses the work of him who resided there for several years!" That observation, which was received with general applause, was thought to have had too violent an effect on the spirits of Bamboccio, and by many it was imagined, that it contributed to his untimely death.

PETER



## PETER WOUWERMANS.

*Painted Landscapes, and Huntings.*

He was brother to Philip, born at Haerlem, and at first was instructed by his father, but was afterwards the disciple of Roland Roghman. He studied and imitated the style of composition, and the colouring, of his brother with great success; and was confessedly a good painter, although in no degree comparable with Philip.

His subjects in general resembled those of his brother, farriers shops, or figures on horseback going abroad to hunt, or to hawk, and particularly female figures; also different rural recreations, in which, like Philip, he was fond of introducing horses, which he designed well. He had a neat pencil, and agreeable colouring, and imitated the manner of Philip so happily, in his taste of design, in his figures, and animals, that some of his paintings have been mistaken for the work of his brother, by several who, in their own opinion, were competent judges. But, by those of true taste and judicious discernment, the work of Peter is easily distinguished from that of Philip, by its not being so clear, so transparent, so sweetly and freely touched, nor so well designed; nor are his figures drawn with such correctness and expression; and, in short, in many other respects, he must appear to an able connoisseur, far inferior to his incomparable brother.

## JOHN WOUWERMANS.

*Painted Landscape.**Died 1666.*

He was the youngest brother of Philip, born at Haerlem; whose landscapes were painted in a very pleasing style, with an agreeable tone of colouring, and an excellent touch; but as he died young, he left no great number of paintings to establish a reputation.

Houbraken mentions his having seen a picture of this master's hand, in the possession of L. Vander Vinne. It was a landscape, representing a rocky mountainous country; the fore-ground was dark, with rough bushes and trees; but the distant prospect, which conveyed the eye through a low valley, appeared clear, and produced a good effect. The fore-ground was freely touched, with a great deal of spirit; it was well broken, and naturally coloured, resembling the colouring of Philip in his early time, before he used that variety of tints, which are to be observed in all his best works.

## MATHYS, or MATTHIAS WULFRAAT.

*Painted History, Conversations, and Portraits.**Died 1727, aged 79.*

He was born at Arnheim, in 1648, and became the disciple of Diepraam; for, that master having observed the efforts of Wulfraat's genius, even before he had any regular instructions, gave him some small assistance in the knowledge of drawing; and when his parents found, that he would not seriously apply himself to any other profession but painting, they placed him entirely under the care and direction of Diepraam.

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With that master he made a great proficiency ; but he completed himself by a diligent study after nature, and gained a considerable reputation. He painted historical subjects with success ; but his principal merit was seen in his conversations, in which he introduced characters of distinction, and always persons above the common rank. He also painted portraits in small, for which he had a constant demand, and his performances are very much esteemed through Germany and the Low Countries.

THOMAS WYCKE, called the Old.

*Painted Sea-ports, and the Shops of Chymists.*

*Died 1686, aged 70.*

He was born at Haerlem, in 1616, and became one of the best painters of his time. He spent several years in Italy, and sketched many of the havens and sea-ports on the borders of the Mediterranean, particular those from Leghorn to Naples, and represented them with abundance of truth and nature. He also adorned his views with figures that were extremely well designed, habited in the dresses of different nations ; but he rarely omitted the red habit of a Turk, and the white turban.

The usual subjects of Wycke were sea-ports, with vessels variously constructed, and a great number of figures of a small size ; Italian markets, fairs, and mountebanks ; and he shewed extraordinary merit in his pictures of chymists in their laboratories, in which he was so exact, as to represent all their utensils and furnaces. He studied to imitate the style and manner of Bamboccio ; and his paintings were so highly esteemed, that even in his life time, he sold them for great prices, many being purchased for forty, fifty, and sixty guineas.

Wycke distinguished himself by the freedom and delicacy of his penciling, as well as by a judicious manner of grouping his figures ; his colouring is natural and very transparent ; and by a proper distribution of his masses of light and shadow, his distances shew a charming perspective truth, and the eye is agreeably deluded to a very remote point of view. In all his compositions may be observed a fine understanding of the chiaro-scuro ; abundance of exactness, in every scene and every object he describes ; and great harmony in the whole.

JOHN WYCKE, called the Young.

*Painted Battles, and Huntings.*

*Died 1702.*

He was the son and disciple of Thomas Wycke, born at Haerlem, but he spent the greatest part of his life in England ; and under the direction of his father, John proved an excellent painter of battles, and hunting of the deer, and other animals. He seemed to make Wouermans his model, and in his small pictures the horses, figures, and landscape were touched with a great deal of fire, and spirit ; and the colouring of his landscape is warm, and chearful. He frequently painted battles, sieges, and huntings in a large size ; but as well in respect of penciling, as colouring, they were much inferior to those which he painted in small.

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He resided for many years in London, and the neighbouring villages, where he never was without employment; and the most remarkable works of this master, are, the representation of the battle of the Boyne, between William III. and James II; the siege of Namur; and the celebrated picture of Duke Schomberg on horseback; Kneller having painted the portrait of that general, but the horse, and the battle in the back ground, were painted by John Wycke.

### JOHN WYNANTS.

*Painted Landscape.*

*Died 1670, aged 70.*

He was born at Haerlem, in 1600, and was a painter of very great merit; but, what contributed most to his honour, was his having been the master of Philip Wouwermans.

The works of Wynants are deservedly in great esteem, for the lightness and freedom of his touch, for the clearness of his skies, and for the transparence of his colouring. His choice of nature in his situations is extremely agreeable, having somewhat peculiar in the breaking of his grounds, and the whole has a very pleasing appearance. The figures in his landscapes were not painted by himself, but by Ostade, Wouwermans, Linglebach, Van Tulden, and others, which now give an additional value to the pictures of Wynants.

The works of this master are not common, as he misapplied a great portion of his time in parties of pleasure, and dissipation; but they are eagerly purchased, whenever they are offered to sale, and bring large prices.

### MATTHEW WYTMAN.

*Painted Conversations, and Landscapes, Fruit and Flowers.*

*Died 1689, aged 39.*

He was born at Gorcum, in 1650, and at first was a disciple of Henry Verschuring; but afterwards completed his studies in the school of John Bylaert. His subjects were landscapes, and conversations; the former, he designed in a very pleasing style; and the latter, he composed and finished in the manner of Netscher; though he differs from that master, by introducing very elegant landscapes in his back-grounds, which he finished highly, and with a tone of colour that appeared exceedingly natural.

In the latter part of his life, he employed himself principally, in painting fruit, and flowers; in which subjects he seemed rather superior, to what he had painted in any other style; and made it probable, that if he had not died so young, he would have equalled the best artists of his time.